

NOVEMBER, 1941

OCT. 23 1941

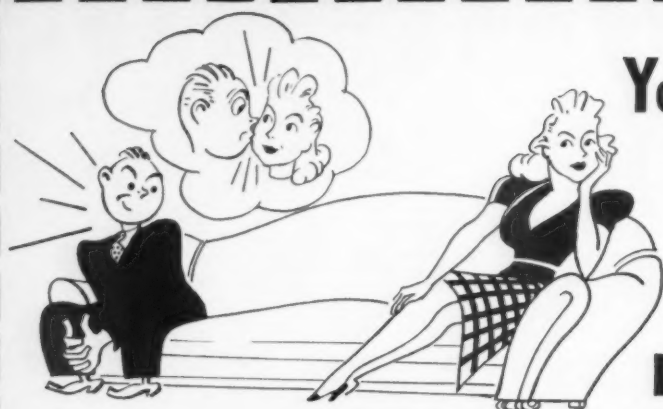
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AMERICAN ARTIST



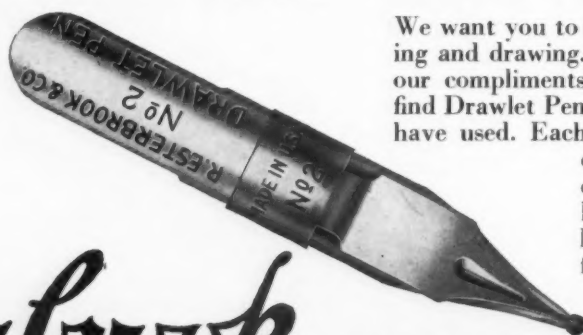
Harry Wickey





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20th ART DIRECTORS ANNUAL

GEORGIA O'KEEFFE, who made the drawing used in the advertisement at the left, is but one of dozens of well known artists and photographers who produced hundreds of examples of advertising art included in this new Annual. Others, to pick a few at random, are:—

Floyd M. Davis
James Williamson
Anton Bruhl
Eric Mulvany
Norman Rockwell
Mac Ball Studios
Russell Patterson
Adolph Treidler
Harry O. Diamond
Lejaren A. Hiller

Earl Oliver Hurst
Carl Erickson
Will Burtin
Leo Aarons
Salvador Dali
Ervin Metz
V. Bobri
Louise Dahl-Wolfe
Pierre Roy
Edward Steichen

William Oberhardt
Peter Arno
Stow Wengenroth
Lester Beall
Andre Derain
Peter Helck
Glen Grohe
Hank Berger
Raoul Dufy
George Platt Lynes

The examples include paintings in oil, water color, and wash (some of them reproduced in color); drawings in pen, pencil, crayon, etc.; photographs; cut paper work, and the like—all forms of pictorial expression as used in advertising. This is a *must* volume for anyone interested in advertising art.

\$5.00

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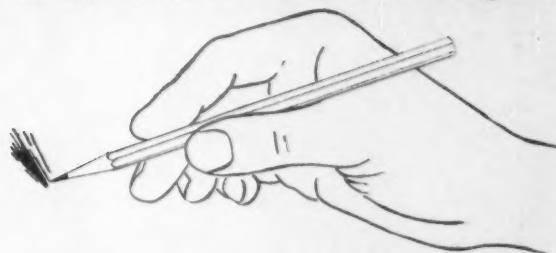
Ernest W. Watson — EDITORS — Arthur L. Guptill

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November 1941

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Required by Acts of Congress, Aug. 24, 1912 & Mar. 3, 1935
of AMERICAN ARTIST published monthly, except July and Aug. at East Stroudsburg, Pa., for Oct. 1, 1941.

State of New York: County of New York: ss
Before me, a Notary Public in and for the State and county aforesaid, personally appeared Arthur L. Guptill, who, having been duly sworn according to law, deposes and says that he is the Vice-President of the Corporation publishing AMERICAN ARTIST and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1935, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the name and addresses of the publisher, editor, managing editor and business manager are: Publisher, Watson-Guptill Publications, Inc., 330 W. 42 Street, New York; Editors, Ernest W. Watson and Arthur L. Guptill, 330 W. 42 Street, New York; Managing Editor, Ernest W. Watson; Business Manager, Arthur L. Guptill. (addresses above)

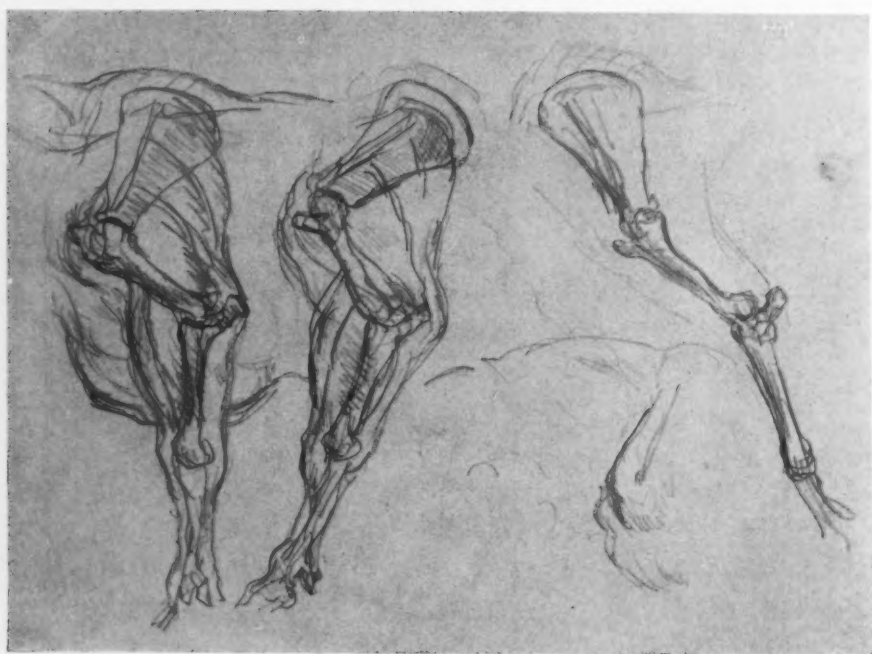
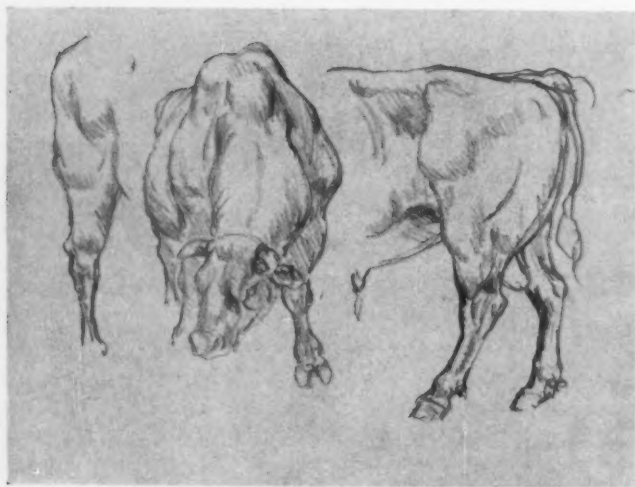
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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from daily publications only.)

ARTHUR L. GUPTILL, Business Manager
Sworn to and subscribed before me this 16th day of September, 1941.
CURVILLE C. ROBINSON, Notary Public
(My commission expires March 30, 1942.)



SULKING BULL

Sculpture by
HARRY WICKEY

And a few of the
innumerable studies
made by the artist for
this noteworthy
bronze

All cuts in the article
Courtesy American Artists Group, Inc.

American Artist

HARRY WICKEY

A Realist of Robust Health and Vigor

For some time the Editors have wanted to devote a feature article to Harry Wickey. When they learned that his autobiography was in preparation they awaited its appearance this Fall and are now able to fill these six pages with selections from this highly instructive book.* During recent years few books have been published which have been quite as profitable to the student and stimulating to fellow artists.

For many years Harry Wickey has been an artist's artist, in the sense that others working in the same mediums have devotedly studied both his works and his teachings for understanding and inspiration. Now, through this autobiography, a wider public will have access to the life and achievements of one of the most colorful and dynamic personalities in present-day American Art.

In the first part of the book Wickey recounts the story of his life. Since he has always experienced life "with the throttle wide open" and because he has a rare gift for expression, these early chapters reveal the artist in the making and are highly entertaining.

The latter part is devoted to reproductions of his drawings, etchings and sculpture. Accompanying many of the pictures are comments by the artist, discussing the creative processes behind the finished work. We are privileged to reprint a few of these.

Harry Wickey is an extraordinary man. To say that he is a "real artist" sounds pretty trite but in the popular mind that term is defined by what is revealed in this book. The following quotation will bear out this observation. Wickey says: "My philosophy of life is based on the fundamental principle of give and take, I give when I see the need and possess the wherewithal, and I take when I am in need and someone else has the wherewithal. I am a very poor bookkeeper and have little idea of who owes what, but I do know that I have enjoyed life on this basis for some forty-nine years and am neither friendless nor in jail. I believe I have approached the problems of living as a lover and not as an accountant, and, although I am often made conscious of the fact that as a dollars-and-cents man my assets are at zero, I find myself at the living center of a life that I enjoy very much. . . . What the future has in store is up to the future and I shall be content to slice it off day by day and enjoy it to the full. My life has never seemed more interesting than it does at this time, and the love I have had for it during the past forty-nine years is a pretty good sign that what is to come shall in no wise prove to be tedious."

Another passage describing Wickey's preparation for an exhibition at the Weythe Gallery in 1935 is likewise revealing:

"Maria and I had moved into the city prior to this exhibition, for the purpose of getting pieces cast and preparing for the exhibition in general. We had taken an apartment on the West Side. It was an old-time railroad flat consisting of three rooms and was being used as the storeroom for a plaster-caster who owned the building. Casts and molds were carted out of the room overlooking the street and piled high in the remaining two rooms, with only a narrow avenue to the

kitchen sink, gas stove and bathroom. We quickly furnished this room with a couple of cots, table and modeling stand, and I was soon at work finishing sculpture and matting prints and drawings that were going on exhibition. We had heard stories about the toughness of the neighborhood and I must say that we had our misgivings at first as to just how living in this place would work out. A day or two spent roaming around the streets, however, set our minds at rest, and we have had little occasion since to become fearful. Habits formed during my art student days were quickly brought to the surface, and I found myself sitting in the parks, talking to down-and-outers or listening to fellows blow off steam in saloons. Within two weeks children were calling from across the street offering to share their all-day suckers with us, or neighbors in the apartment above were asking whether we were going to be "at the door during the evening." I was deeply touched by the human considerations existing between the members of the community and, although there is poverty here, the factor that I am most conscious of is the joy young and old alike get out of living. . . . In a way, the activities to be found here have renewed my youth and taken certain kinks out of my spirit. There is always something going on and although there are times when I desire nothing so much as to be alone with the work I am doing, the life about me is so obviously active that it comes right through the walls of my workroom and keeps the creative fires burning.

"When my exhibition was over and it was time to return to Cornwall, I found that I was so content in this West Side apartment that I could not leave it. Of outside comfort there was little, but I felt a great warmth within me and so decided to stay on for a while longer. I was on the streets constantly, making drawings, and soon had several pieces of sculpture started, illustrating facets of life that were of profound interest to me."

Harry Wickey, during fifteen years, devoted himself almost exclusively to etching. Because his eyes became badly strained through meticulous work on the copper plate and his health impaired through the constant use of nitric acid, he laid aside his etching needle and took up sculpture.

In his sculpture, as well as in his etchings, Mr. Wickey's non-conformity to convention follows from his individuality in life and art. As John Sloan says: "He is moved by a creative impulse that proceeds from a response to life, rather than a desire to produce a "Work of Art." . . . His etchings, drawings and sculpture have placed him among the most vitally important of American artists."

+

Wickey's Comments on the "Sulking Bull"

"My interest in this particular Guernsey bull, on a farm only a few miles from my studio in Cornwall, was so keen that I spent the greater part of one summer studying him.

"The fact that I was very familiar with human anatomy helped me a great deal when it came to learn-

**My Life and Art—The Autobiography of Harry Wickey*; to be published in November by American Artists Group, Inc., 106 Seventh Avenue, New York.



RAILROAD CUT #3

Etching by

HARRY WICKEY

ing how this bull was constructed. In my imagination I placed the human on all fours and compared this with what I saw on the bull. In this way I noted what, from a comparative standpoint, were the bull's elbows, upper and lower arm, wrist, etc. His ribs came to the surface and showed the main boundaries of the rib basket, and I could trace the main point of the pelvic bones easily. I had a bovine anatomy at hand and noted what directions the bones took in the skeleton and which ones were likely most to affect the surface form. When I saw a depression or a full projection on the animal, I referred to my anatomy to see why these occurred. I studied the length and thickness of the various muscles and tried to understand their function. Muscles change their shapes under different actions and, once I understood their function, I was able to account for this change.

"After studying the bull from the anatomical aspect for several weeks, I began paying attention to personal characteristics. The bull and I had become friendly; he allowed me to look inside his ears, and I crawled all over him with my hands and eyes. There was a heavy fence between us at all times however. The purpose of my study was to get the bull firmly fixed in my memory, and I accomplished this by turning my back on him from time to time and drawing all I could remember. When I got stuck I referred to my model.

"I consider this an excellent way to study, for one not only becomes familiar with the forms but can use them expressively during the creative act. I copy the model when I am studying but use it freely when I am creating. Another factor to be taken into consideration is that all animals have movements peculiar to themselves, and it takes keen and constant observation to discover the intervening movements that lead to a positive and obvious action. I have never used photographs for the reason that they present the culmination of an action and furnish little clue as to the process that led to the culmination. Another reason for preferring to study the animal itself is that photographs tend to exaggerate hollows and projections and give a very false idea of the actual form."

Railroad Cut #3

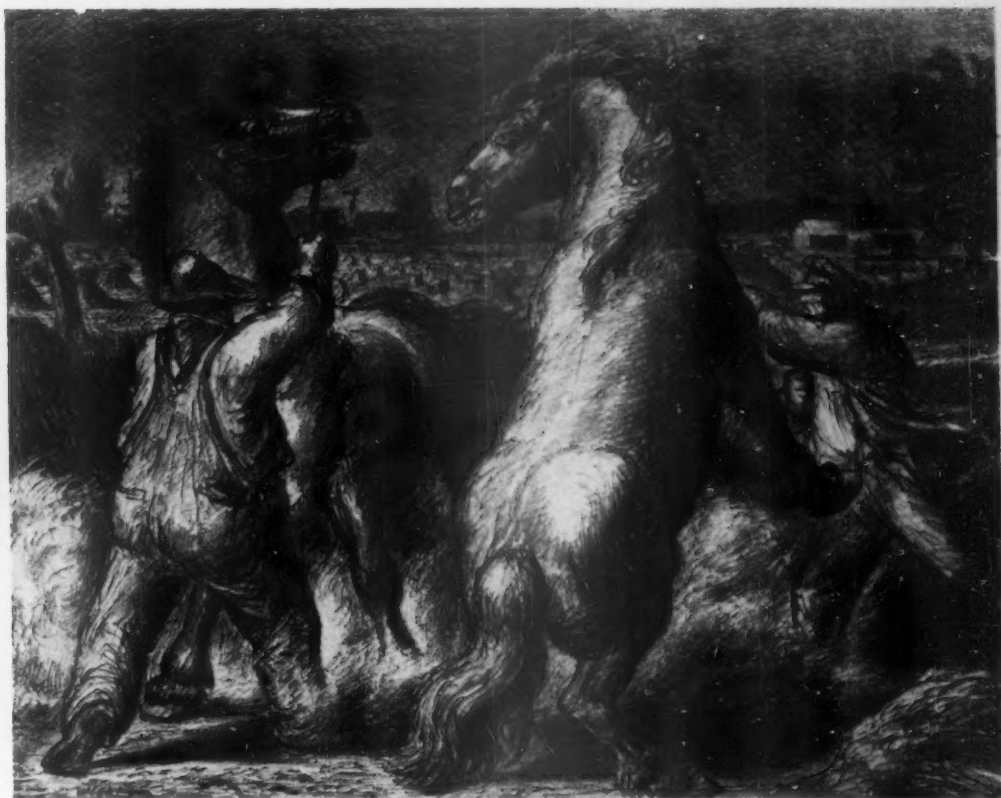
When Harry Wickey moved to Cornwall-on-Hudson, he was immediately impressed by the dramatic landscape around him and he began a series of etchings, of which Railroad Cut #3 is representative. His comments on this plate are worth careful reading.

"One of the features, and in many respects the main feature as far as I was concerned, pertaining to the country along the Hudson is the sense of energy with which the forms move. It is not in the rocks alone that one senses this force; the grass, shrubbery and trees that cling to or shoot from the sides are dominated by this sense. I recall with the utmost vividness how, during my walks at the base and over the tops of this particular cluster of rocks, I was impressed by the sense of the terrific weight and moving power of everything around me. Here was nature under full steam, and it was this aspect that I knew must be the predominating note in the work. These rocks plunged and reared in the landscape, with the wiry grass and rugged shrubbery hanging on for dear life and enjoying it. This sensing of nature is certainly at the opposite pole from the mere interest in form for form's sake, for it implies strong psychological currents as energizing features of the form. My temperament is such that I demand these dramatic overtones. It is a very simple matter to run headlong into the purely sentimental when these overtones outweigh the purely plastic features, but I have always contended that an artist with a true sense for the plastic need have no fear in this direction. Examples of what I mean may be cited as follows: if El Greco had lacked the plastic sense his work would have in many instances degenerated into melodrama; much of Hogarth would be purely moralistic sentimentalizing; Courbet would have been just another painter of barroom nudes and picturesque landscapes. Art is the embodiment of the full man's reaction to the life about him, with his temperament dictating where the emphasis is to be placed, and it is only through his following his instincts to the full that his endeavors rise above the commonplaces of academic formalism and become truly expressive."

REARING HORSES

Etching by

HARRY WICKEY



Rearing Horses

"This plate furnishes an example of composing with form contours firmly held and a minimum of light and shade. From the two-dimensional standpoint, all forms dominating the immediate foreground in this picture are vertical in movement and, to a very great extent, parallel one another. From the three-dimensional standpoint, the same forms move in opposition to one another.

"All forms can have two specific actions within a given space. The contours of the volume may be doing one thing two-dimensionally, while the axis of that volume is doing an entirely different thing three-dimensionally.

"In this print I consider the contour of the horse at the right as a vertical movement when considered two-dimensionally, whereas the axis of the horse is moving as a diagonal to the picture plane when considered three-dimensionally. Likewise, the contour of the man at the left is a vertical when considered two-dimensionally and a diagonal when considered three-dimensionally. The axis of the volume of the man is identical in direction with the axis of the volume of the horse on the right. This makes for a parallel action of volume and becomes a unifying factor.

"The contours of the various volumes composing the main group possess a great variety of contrasting movement, whereas the axes of these same volumes parallel one another and act as unifying movements. There are also contrasts to be found in the movements of the respective axes of the volumes, but these are subordinated in this particular lithograph.

*One of the many studies for
Rearing Horses by Harry Wickey*



"Great variety may be achieved in composing with simple units when this principle is understood. The great masters understood it perfectly and would base their composition on the paralleling of vertical contours for unity, contrasting the movement of the axes of the volumes in order to achieve variety.

"Works of Rubens, Delacroix, Daumier, Mantegna, Signorelli and Goya abound in examples illustrating this principle, and great benefit may be derived by studying their works from this standpoint alone. Whenever it is attempted, it is well first to trace what the contours are doing and then, on a separate sheet of paper, to trace what action the axes of the volumes are taking. By placing one sheet directly over the other, the principle can be clearly understood."

PIGS PLAYING

Sculpture by
HARRY WICKEY



Harry Wickey Discusses His Sculpture

"My sculpture is of a piece with my etchings, in that it is based on naturalism and the desire to carry my forms through to the limit of my capacity. It is based on life as I see and feel it, and pretends to no other claims. My control of the naturalistic fact is exercised for the purpose of expressing as simply as possible the fullness I feel before nature. In some instances, the product is detailed and in others it is not, and I am guided in my intent solely by the manner in which I react to my subject. I am thoroughly familiar with the sculpture of the great periods of the past, and study the principles upon which it is based without trying to imitate it.

"I love certain works by the old Hindu sculptors for their great simplicity and full, living sensuousness. These are living forms that grow from close observation of nature and are based on the observation of the individual rather than the type. I feel the same way about much of the Greek and Egyptian sculpture.

"Of sculpture produced from the early Renaissance to the present time, I enjoy Donatello most of all. He was a thorough-going naturalistic sculptor, with a pro-

found sense of character, and a plastic feeling for form that is second to none. He is not concerned with superman or super-form, is too sensitive and true to be bombastic, and is wise enough to understand that it is necessary for the artist to base his work on the forms to be found in nature. He never affects a simplicity he does not feel, and his sensing of life is so true that he can picture the gamut of human emotions without becoming sentimental and the great diversity of types of human beings without becoming picturesque. He may not always be a sculptor, according to modern standards, but his ideas are stated with clarity and power and I prefer the least 'sculptural' of his works to the mountains of vapid, modern works that are frozen by theory or spiritually waterlogged by esthetics.

"Sculptors [today] seldom attempt any expression of emotion for fear of ending up as illustrators and sentimentalists. I am just as weary of sculptured horses whose form seems to be one huge spavin, or of frozen bathers who wish they looked like some that Renoir painted, as I ever have been of lifelike imitations of nature.

"For my own part, I have worked along on subjects that are of interest to me, and I always try to state my reactions to life as vitally as I can. I have never striven for originality or uniqueness, and aim only to have my work corroborate the feelings I personally manifest for my surroundings. Whenever I feel I have accomplished this, or come as close to it as I can at the time, the work is complete as far as I am concerned. When my environment furnishes me with a subject that has social import, I carry that idea through as well as I can; if an incident strikes me as being humorous I carry through in that way; if I feel mawkishly sentimental about something I carry on with it also. There are many facets to my character as a human being, and I am living this life as I feel it. If the product has validity as art that is a matter I am interested in also, for I hope I am projecting the truth about my experiences in this world. From first to last, I have been concerned with reality as I



Pencil Sketch

BY HARRY WICKEY

recognize it, and I would not wish my work to be considered as having a whit too much or a jot too little of that commodity."

On Nature and the Artist

"All great artists base their work on the profound study of nature. Nature is constantly affording new experiences for the artist who studies her, and this study promotes his growth so that his creations are always in a state of evolution and are never a matter of repeating past performances. When an artist ceases to observe nature, the forms he creates are apt to become stereotyped and lose the sense of the unexpected, which is one of the most vital qualities a work can possess. Many artists of creative ability who, in the course of time, feel that they know all they need to know and cease to observe nature, degenerate into the academic through constantly repeating themselves.

★ ★ ★

"It appears to me that pictures have been over-valued; held up by a blind admiration as ideal things; and almost as standards by which nature is to be judged rather than the reverse; and this false sentiment has been applied to painters, as 'the divine,' 'the inspired,' etc. Yet, in reality, what are the most sublime productions of the pencil but selections of some of the forms of nature and copies of some of her evanescent effects and this is the result, not of inspiration, but of long and patient study, under the direction of much good sense.

"The young painter who regardless of present popularity would leave a name behind him must become the patient pupil of nature. If we refer to the lives of all who have distinguished themselves in art or science, we shall find they have always been laborious. The landscape painter must walk in the fields with an humble mind. No arrogant man was ever permitted to see nature in all her beauty. The art of seeing nature is a thing as much to be acquired as the art of reading the Egyptian hieroglyphics.

"Temperamentally my vision is a naturalistic one, by which I mean to say that the form symbol used includes certain factual elements. The specific contour of a tree, rock or cloud is a factual element of that form; the varying degrees to which these are capable of absorbing or throwing off light are also factual elements. Distortion plays a minor role and is not obviously in evidence in the work of one of my temperament.

"I do not mean by this that the naturalistic tendency in my work leans on the photographic, for that would be far from the truth. Creative energy allows little room for aspects so confining in their nature. In the first place, nature is more often than not a very wild thing as far as form relationships are concerned, and presents life gushing forth in all directions. The artist is moved by this and uses what symbols he has at his command to embody the sense of life in the fullest measure possible. In most instances, I hold off in attempting a subject until it has filled me so completely that work on it just has to be done. Sometimes the subject presents itself as a powerful feeling within, demanding expression, and I have no idea of just what shape this feeling is to take. At other times, it comes in terms that are completely visualized in their plastic relationships before I start working on my etching plate.

★ ★ ★

"Information can be gained in different ways; some artists seem to take it in through their pores with no obvious effort at finding things out, others must do it with a pencil in their hands. I belong to the latter type and early recognized this fact. The pleasure I have derived from sketching from nature is a very vital part of my creative procedure, and few days have passed during my entire career when I failed to make notes on the life about me. This matter of drawing from nature has never been approached from the standpoint of a program of procedure, but happens in a most natural way because of my interest in my immediate environment."

THE AMERICAN EAGLE



SYMBOL OF FREEDOM

By Clarence P. Hornung

EDITOR'S NOTE: *The author has made a life-long study of the role of the eagle in art, both from the standpoint of the designer and his needs in his everyday routine, and as a scholar of antiquarian lore. His findings and collection include over five hundred ex-*

The language of symbolism, with the accumulated wealth of the Ages, makes possible a richer and fuller understanding in all the Arts. Pictorial and decorative elements, either by reason or accident, have become the representatives of certain accepted ideas, and mankind in recognizing and adopting these as symbols enjoys a more wholesome self-expression. The glories of ancient Egypt, Greece and Rome are conveyed to us partly by a universal familiarity with established marks and signs. The darkness of the Middle Ages brought forth the magnificent pageantry of the Crusades, followed by the fascinating chapters of heraldry developed through the Renaissance.

In the vast realm of symbolism cultivated by Western civilization, but a limited few devices are preeminently significant . . . none more important than the star, the cross and the eagle. To the ancient world the eagle became the symbol of might and power carried aloft on standards by the fighting forces and recognized by illiterate millions wherever displayed. Here in America we have adopted the eagle as the soaring symbol of independence, courage and freedom. Since the earliest days of the Republic artists and craftsmen have enjoyed the full use of the eagle motif and have applied it liberally to products and purposes in endless variety.

In times of emergency a more widespread and intensive use of our national emblem is understandable. Every urgent notice, every call upon national resources, every message to citizens seems to prompt the free use of our national emblem. One has but to glance at the magazine and newspaper pages. These show how forcibly the eagle has become America's Number 1 art motif, and promises to hold its lead unopposed. While other figures like Uncle Sam and Miss Liberty appear frequently, it is true, their use is highly restricted because of personality, and the difficulty of conventionalizing into decorative arrange-

amples of American Eagles, soon to be published in a comprehensive pictorial survey, known under the above title. The volume will appear early in 1942, but we have prevailed upon Mr. Hornung to present this preview of his material.

ments. Our national bird, on the other hand, lays claim to great and unbounded versatility. Recently, the author has had occasion to examine many thousands of examples and to study the forms and attitudes in great variety. Over fifty different poses may be classified very distinctly, and as for variations in minor detail, technic and materials, as well as pronounced historical changes, the results show amazing vitality and freshness.

When the wise founders of the Republic made this most fortunate choice some

(Continued on page 13)

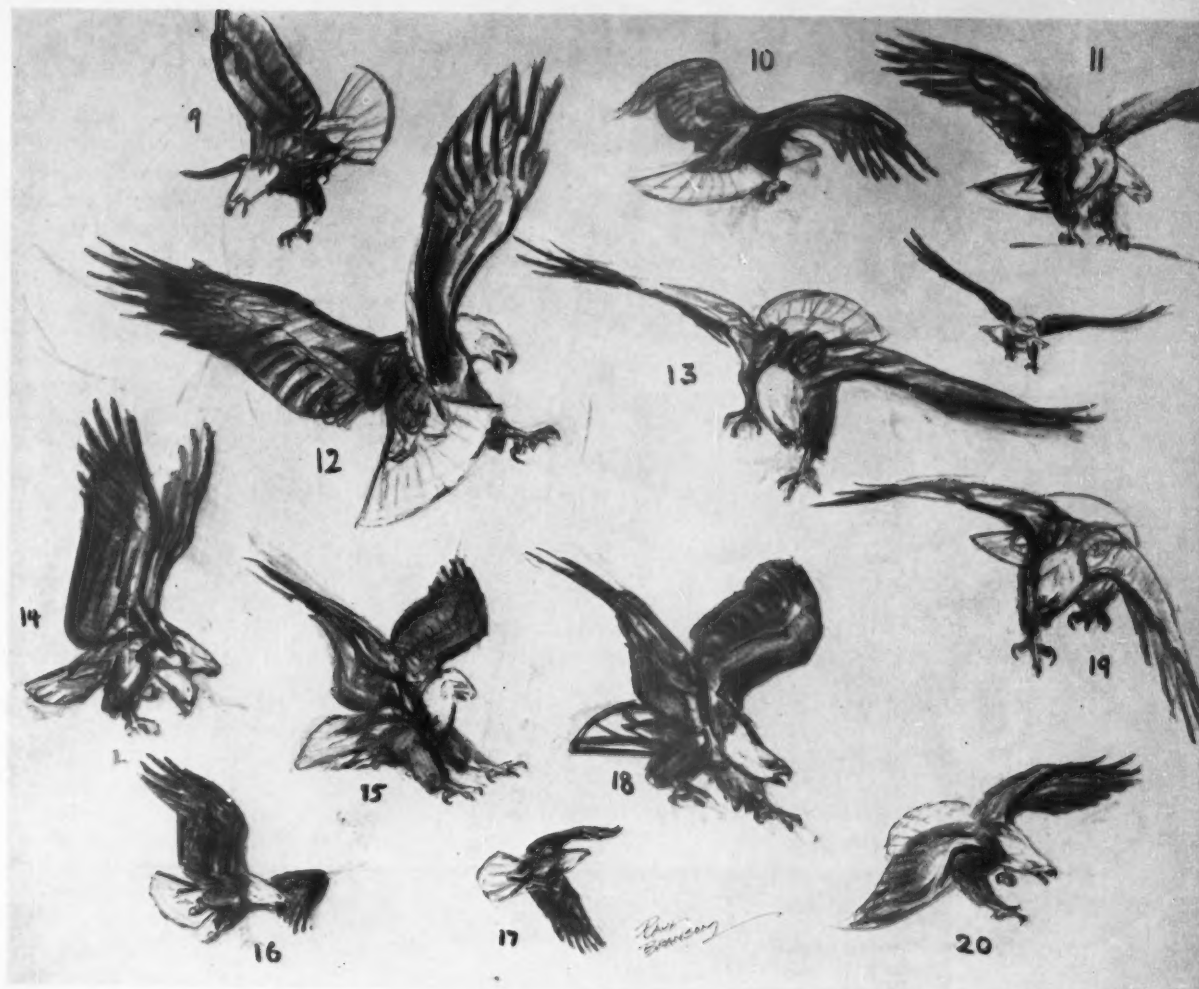


Heading is from wood-engraved type cut, James Connor & Sons, 1852. Sculpture by Paul Manship.

PAUL BRANSOM

Paul Bransom, noted illustrator of animals and birds, demonstrates how he proceeds with a commission for several different eagle poses. Quick action studies at the right, were submitted to permit choice of subject. After selection is made, Bransom proceeds with finished charcoal drawing, seen below.

Courtesy of National Distillers Corp.





THE EAGLE WITH FULL WINGSPREAD

The five central illustrations herewith show a typical variety of design arrangements. Both in form and technic the various details exhibit different treatments. From top to bottom: Sculpture by Ulric H. Ellerhusen, Gaetano Cecere, F. Bruyninck for U. S. Treasury Dept., Donald De Lue, and Edmond Amateis. The A. I. A. medal is by Adolph Weinman.



1852 Type Cut Eagle



THE AMERICAN EAGLE

(Continued from page 10)

degree of artistic fore-sight must have dictated their decision. One of the first official acts of our government, on that eventful afternoon of July 4, 1776, was to appoint a committee "to bring in a device for a seal for the United States of America." Jefferson, Franklin and John Adams were entrusted with the task, and after six long years of deliberation and debate final approval was reached in 1782. Of the group, Franklin dissented in favor of the turkey gobbler . . . insisting that it was more practicable and edible, and of greater economic importance . . . but the eagle emerged triumphant in this battle of wits and words.

The selection of the eagle as a national device, may be attributed, in part, to the classic revival that swept over Europe in the eighteenth century, and continued with accelerated impetus well into the nineteenth. It was rooted deeply in admiration for the art and institutions of ancient Rome, and brought with it a new flowing of classic forms and emblems. The eagle, star, laurel and oak, festoons, and sticks of Union are a few of the elements to be found repeatedly in these classical compositions. By many, the adoption of the eagle was considered a reincarnation of the ancient Roman bird in a new setting. Once accepted, the eagle became exceedingly popular as a decorative motif, especially after the winning of the war of 1812. With the young Republic's freedom and power proudly reaffirmed before the world, craftsmen worked it into designs of every conceivable sort. It decorated dinner porcelain and kitchen stoneware, spread its wings on curtain and upholstery fabrics, perched as a finial on clocks and mirrors, was crudely carved into butter molds, exquisitely inlaid in fine drawing room furniture, cast into iron lids on match boxes and even quilted on bedspreads. In this group it appears in various traditional aspects . . . screaming, presumably, from the thunder clouds, grasping now the serpent, now the arrows of war and the olive branch of peace in its talons, or just posing.

During troubled days prior to the Civil War and during the bloody times as well, the eagle appeared on campaign and election posters, ballots and badges. Liberal use was made of accompanying slogans or battle cries, such as "The Union Forever . . . One and In-

There Were Picture Buyers In Those Days

BY ROBERT G. MCINTYRE

President, Macbeth Galleries

EDITORS' NOTE: One of the liveliest topics for discussion among artists and in the art press is the plight of contemporary artists who are both puzzled and distressed by the lack in America of an art buying public. This in spite of such an impressive revival of art interest that some have been rash enough to talk about an art renaissance. At a Symposium on "The Recent Popularization of American Art" held at the Museum of Modern Art in New York some months ago, Mr. Robert G. McIntyre, President of Macbeth Galleries since 1905, delivered the following address. It presents a rather startling background for any discussion on present-day conditions of the American Art Market.

The title of this symposium, "The Recent Popularisation of American Art" has a very welcome sound, and its connotation should, indeed, fill with hope and encouragement the heart of every artist — not to mention the dealers! However, the phrase, "Recent Popularisation," is somewhat misleading. It is misleading because it would suggest that now, and only now, is American art popular, or in the way of becoming so. This is not in accordance with the facts of history.

A better title might be "The Re-

vived Popularisation of American Art," for while it is true that American art has had quite a few doleful periods, it is equally true that it has had some very happy moments.

Many of you may not realise that back in the 'Fifties' and even before, contemporary American artists were not only popular but in many instances quite prosperous.

In those early days a large number of the artists were handsomely patronised not only by collectors but by the public as well, and of

(Continued on page 29)

separable" or "Tippecanoe and Tyler too," these type lines generally being imprinted on the ribbons which flowed from the eagle's beak. Illustrations for these pieces of printed matter were supplied to the printer by the type founding houses, who, in their voluminous catalogs, showed dozens of wood-engraved vignettes of eagles, both large and small.

Again, as in ancient Greece, the eagle has become this country's favorite device on coinage and moneys. It made its first appearance on a Massachusetts copper cent in 1776, and in gold, in 1795 in the form of "eagles" or ten-dollar pieces. Tracing the eagle's course through his minted career, one writer, Howland Wood, makes these interesting observations:

"On our first silver dollar he was a nice young bird right off the nest, lithe, athletic, clean-cut, but in a year or two when he had begun to feel his oats, he was quite playful, and with wings stretched like an albatross . . . when four years old he became awfully sick, and with wide open mouth, and wearing a chest-protector, seemed to be gasping for breath. . . . In 1856 he broke loose and flew merrily through space for three years. He had made a few practice-flights before, but

now he was free to enjoy himself, having got rid of his chest-pad, and developed enormous feet. In 1873 something terrible happened. Whether the disgrace of being put on a trade dollar and sent to China was too much, or whether he caught cold, I cannot say, but he was certainly all of a tremble and shivering. On the Bland silver dollar he had aged decidedly, but soon he took on a new lease of life, to sporting butterfly wings, . . . a regular papillon among eagles. His tail looked like an ostrich feather-fan. In 1907, when 113 years old he went to Dr. Saint Gaudens for the monkey-gland treatment, and you see the result. . . . Just look at that chest! Look at those oxford bags he has donned! He took flying again after a lapse of nearly fifty years. So pleased with himself when he landed for 50 cents that you can see him strutting around in his balloon pants and high-powered wings; but it costs you \$20.00 to see him in flight. About twelve years ago he reduced his flights to a quarter, and really gave a wonderful exhibition of himself. In fact, although in the air, he has come down to earth, and is now a pretty presentable business-like bird, although somewhat in the pigeon class."

The Art of Ceramic Sculpture

THELMA FRAZIER WINTER

Last month I described one of two methods of building up the clay form: starting with the basic shape in a solid mass and hollowing it out afterward. The alternate method—the one I prefer—is to build forms of coiled clay in the same way as hand-built pottery is made. The coils are laid on top of each other and incorporated by cross-hatching the surfaces to be attached, applying a little slip as a binder, covering and smoothing away the divisions both inside and out. In this way a form is begun with the size, direction, and composition comparatively well established. A piece may have one large shape or a combination of shapes. There seems to be no method more simple or direct, more apt to result in sculpture which is architecturally and esthetically sound since the possibilities and limitations of the medium are taken into account.

The building method in case of the standing figure would be to consider the legs as separate cylinders, in a certain relationship to each other and to the base upon which they are standing. Holes are made through the base where the legs are to be attached, then the coils are built around the openings into separate cylindrical forms which are joined together as they rise in height. Slight modeling should be made at the knees and ankles to establish size and proportion. When the desired height is reached, the clay will usually be found to be too soft to support any additions. So in order to keep the height of the legs and the original position, it should be allowed to dry overnight. When it is able to bear more weight, a cylinder for the torso is built on with a narrowing at the waist and widening at the shoulders. The form can then be closed, since the head and arms, if they do not exceed an inch and a quarter in thickness, may be added in a solid mass later. With the legs and torso, then, the roughed out figure results. It is a nucleus with size, proportion, and the action inherent within it. It is also a hollow tube, with access to the outer air through the holes in the base which insure successful drying and firing.

A figure with freer action may be built with support of other clay forms which can be turned into



animals, trees, drapery and so forth. They should be added in rudimentary form at the same time the legs are being built. They will contribute greatly to the strength of the piece.

Modeling in detail goes on from this point. Anatomical detail should be kept as simple as possible. The large forms in all ceramic sculpture should be stylized not only from a sculptural standpoint, but because—a fact that must not be lost sight of for a moment—the forms will be covered with a more or less lustrous glaze. No matter how strong the urge to model anatomical detail, it must be done with great restraint because if overmodeled the glaze will cause the most disturbing highlights and shadows where none should occur. Experience will show that realistic handling will make a very unsatisfactory surface for the flow of glaze, because it produces a dapple of meaningless lights and darks that is very distracting to the basic light and dark pattern of the whole. The art of ceramic modeling includes the understanding of this very important factor, since the shine of the glaze will not be denied. Experience will teach one that the control of this insistent quality is achieved only by keeping the basic sculptural form simple, the relationships fluid and rhythmical so that the light and dark pattern will flow effectively and maintain the proper balance in the composition.

The consideration of smaller areas of detail is very different. The simplicity of large forms can allow for rich and textural handling of spots for interest and variety throughout the piece. Since there is stylization of large forms, the detail can be beautifully stylized. Nothing could be more in harmony with the medium than the application of small coils of clay in rhythmical recurrence to make hair in

flowing masses, fingers and toes; also details in costumes—buttons and ribbons, flowers and laces; the manes and tails of lions and horses, curly-coated dogs and lambs, the wings of birds—lovely textural qualities of all sorts worked with small modeling tools that can give great richness of surface and brilliant pattern of light and dark.

Building a piece is labor in a good many ways, because it requires a great deal of patience and skill to raise the form, provide for adequate support and equal division of weight. And to see that rhythmical relationships are beginning to occur. But adding detail is amazingly good fun. It calls forth all the ingenuity that the artist possesses. Clay is such a wonderfully tractable and impressionable material that one begins to do all sorts of lovely things with it. And if the detail is left with its original freshness and spontaneity the application of the glaze does not obscure, but adds to, the richness of the texture. Getting to the enjoyable part of adding detail is a great temptation, and many times elaboration is begun before the basic form is fully realized. Care must be taken to avoid this because fundamental form is as important in a piece of ceramic sculpture, no matter how small, as in a monumental bronze; the difference lies only in the intent and in the material involved.

After the piece is built up and the detail is added, the best plan for drying is to allow it to remain in the galvanized dryer for perhaps a week; then it can be brought out into the open air to complete the process. After it has dried in a warm dry place for about ten days or two weeks it can be put into the kiln for the bisque fire. Monmouth Clay, which fires a warm light buff, and an earthenware body which becomes a flower-pot red when fired can be heated to a temperature of about 1600 degrees. A soft lead glaze can be used very satisfactorily on this clay—one that matures at Cone 06 or lower. (Approximately 1600 degrees or lower).

The best plan for glazing is to find a good basic glaze which fits the particular clay with which one is working, then mix certain metal-

BALLERINA

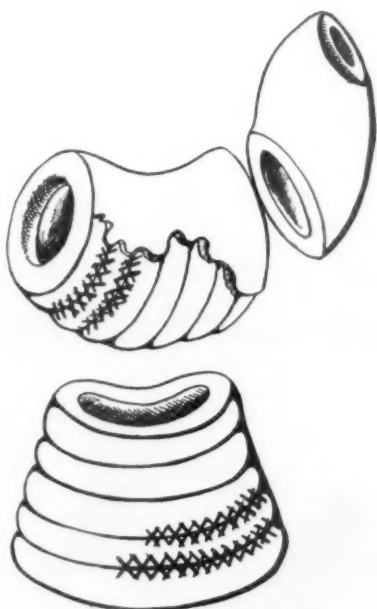
Ceramic Sculpture by

THELMA FRAZIER WINTER

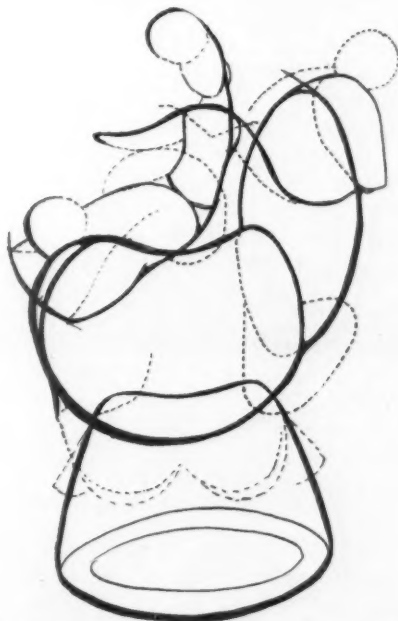
lic oxides to obtain a palette. The addition of two per cent cobalt makes a lovely spectral blue; greens and turquoise come from the admixture of small amounts of copper oxide; red browns from iron; grays from manganese and nickel. And a whole range of value by the mixture into each color of tin oxide which is white, also varying the quantity of oxide in the recipe. And so a color range that is broad enough for variety is obtained. Of course there are innumerable glazes of all types whose recipes are available to all.

Glaze can be sprayed or brushed on. One color can be used or one glaze can be used for enveloping the piece for the sake of unity, and the other colors which have been made from the same base can be used as accents.

Building, firing and glazing is the complete process in the production of ceramic sculpture, each an art in itself, each a most important part of the whole. If building is not well done with some of the elements of beauty within it, the glazing and firing are lost. Knowing the prerequisites of a piece of ceramic sculpture both practically and esthetically is of prime importance. The methods which I have described sound simple but you will find that there will be crucial moments which will try your soul. Only by working with the materials will you know how much weight a certain form will stand, where the balance of weight must be, how to keep forms from sagging under their own weight, when to make additions, how to think in terms of form plus glaze. And that your own way of solving the many problems which arise will be as individual as your own handwriting.



In the method of building ceramic sculpture here described coiled clay is used in much the same manner as in hand-built pottery



Building the piece is labor in a good many ways because it requires a great deal of patience to raise the form, provide for adequate support and equal division of weight; and to see that rhythmic relationships are developing



Ceramic sculpture, like pottery, must be subjected to intense heat. Like pottery it must be hollow with walls of uniform thickness



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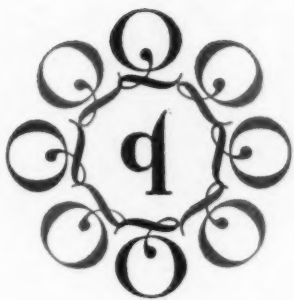
A. The reflections in the water are indicated with both vertical and horizontal broad pencil strokes, using a Venus 2B for the lighter values and Venus 4B for the darker ones. Note that these strokes should cross each other as little as possible.



B. The foliage in the upper right foreground was drawn with strong, quick strokes with a Venus 6B, almost consistently in one direction, indicating the sweep of the foliage and leading the eye towards the point of interest (the house).

A Display of Skill in Typography

Kurt H. Volk's A B C Gem Box



Some very handsome things come to the Editors' desk: fine books, drawings and unusual specimens of typography. Occasionally the postman delivers an offering that is so irresistible that it just has to be passed on to our readers.

Such is Kurt H. Volk's A B C Gem Box.

The box itself is designed to look like a book. Within are twenty-six typographic medallions, each composed of a letter of the alphabet, and each printed in a different color combination. Each letter is treated as a decorative device, and the effect is stunning and impressive, particularly when one considers that the result is achieved by strictly typographic means, printed direct from type. Each design is printed on the third page of a deckle-edged folder.

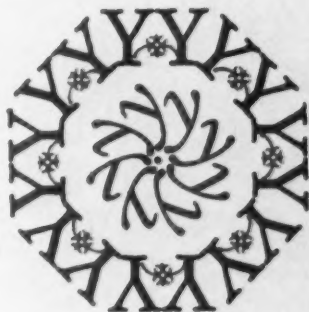
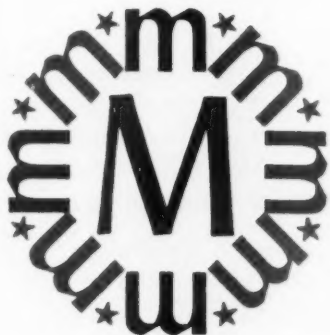
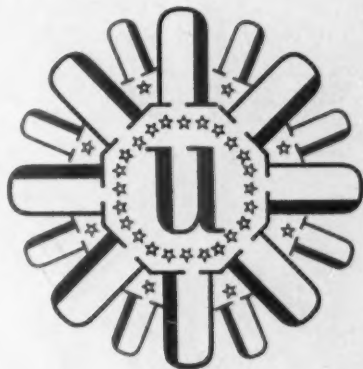
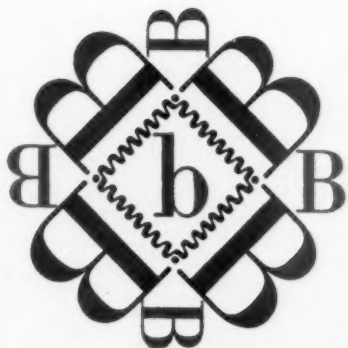
The variety achieved in these medallions is especially noteworthy because in none of them is there resort to eccentric or exotic types. All types are taken from faces in common use; the designer has relied upon his own resourcefulness and he gets surprising effects through such an artifice as making the lower case letters dominant as in the R. It will be noted, too, that ornament has been infrequently and sparingly employed.

Nothing could be more eloquent of a typographer's innate sense of design and of his resourcefulness than this little typographic masterpiece. It expresses a spirit of craftsmanship which is rarely met with in our hectic modern world.

Unfortunately we cannot show you the full beauty of these designs since we have but two colors at our disposal, but the few specimens we have reproduced will give at least a hint of their more glamorous originals.

The Gem Box is issued as a promotion piece for the well-known firm of Kurt H. Volk, Inc., typographers of New York; but we are informed that a few copies are being sold at \$3.50 each by Paul A. Struck, 415 Lexington Avenue, New York.

With the incentive offered by the eight medallions here reproduced the student designer may be impelled to experiment with other letters of the alphabet or perhaps to produce variants of the designs here shown.



Aesop's

illustrated by



Fables

Aldren A. Watson

The Peter Pauper Press of Mount Vernon, New York, has just announced publication of "Aesop's Fables in a new translation for modern readers." This little volume, beautifully designed and produced, is characteristic of the best style of this noted printing shop. Aesop, who is supposed to have lived between 620 and 520 B.C., is one of the best sellers of all time.



THE MICE IN COUNCIL



THE FROGS WHO ASKED FOR A KING

The fable of "The Frogs who asked for a King" is said to have been related by Aesop to the citizens of Athens to dissuade them from changing Peisistratus for another ruler

Aldren A. Watson is a young illustrator who has an original and distinctive style of drawing. With a subtle sense of humor and a playful brush his imagination creates a graphic world of juvenile delight. Being a designer by nature, his drawings have a fine decorative quality. But he sees to it that his decoration does not get in the way of illustrative interest. On the contrary his make-believe trees and improvised nature add a convincing reality to the unreal story-book world so dear to childhood.

These drawings represent but one facet of a many-sided talent. Among other accomplishments on the serious side, Watson has drawn three-dimensional maps in color for *Time*, and in 1940 he won a U. S. Maritime Commission Competition for an over-mantel mural for the lounge of the S. S. President Hayes.

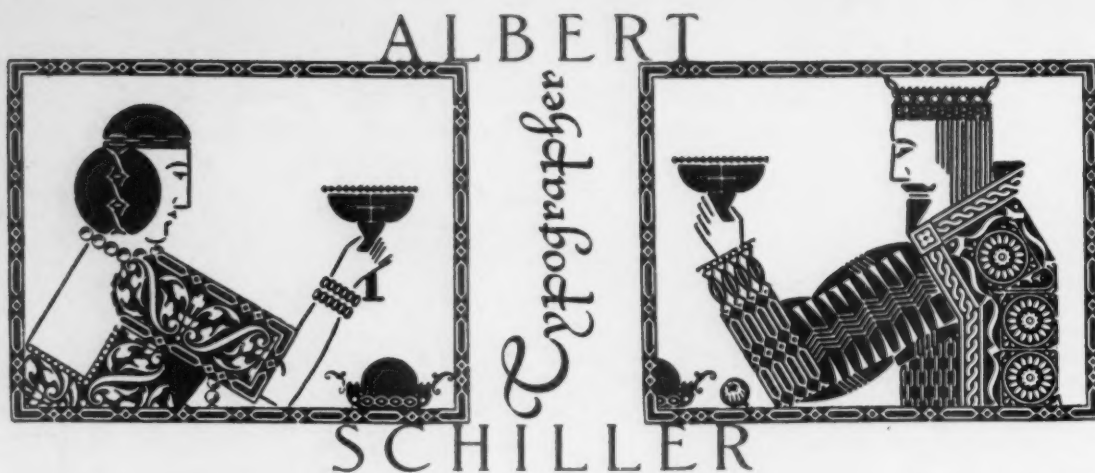
He is now living in Lancaster, Pa., where he is carrying on his book illustration work, and finding some time for painting the countryside famed as an artist's happy hunting-ground.



HERCULES AND THE WAGONER



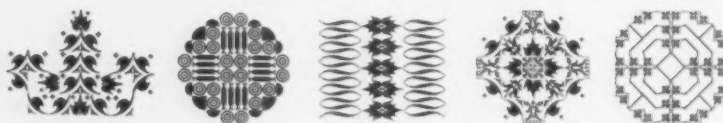
A few of Aldren A. Watson's preliminary brush sketches for "Hercules and the Wagoner," reproduced in two colors on the opposite page.
For the artist's comment see page 35



ALBERT SCHILLER, creative typographer, does amazing things with those ornaments, borders and rules which the ordinary printer occasionally employs in simple units or in the most elementary combinations. His letterhead, reproduced above, and the cartoon below give little more than a hint of his ingenuity and genius as a designer. Compared with many other of his designs these are very simple. They were selected for this page because they are more revealing as to method than his complicated subjects which are rather baffling—to all but expert typographers.

This unique expression of Schiller's creative spirit can only be indulged in as a luxury; he earns his bread through such practice of typography as is in constant demand by discriminating clients. His innate sense of design actuated by a restless imagination responds to the simplest as well as the most involved problem.

Below are a handful of typographic ornaments selected from hundreds of elements available for this kind of designing



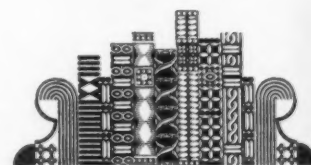
This cover for a book auction catalog illustrates the possibilities of simple arrangements of type ornaments

Above are designs made up of a few typographic units. These in turn may become units in all-over repeat patterns

Without a doubt Schiller is our only typographic cartoonist. This specimen (greatly reduced) is one of a series of ingenious cartoons produced experimentally by this artist



Items



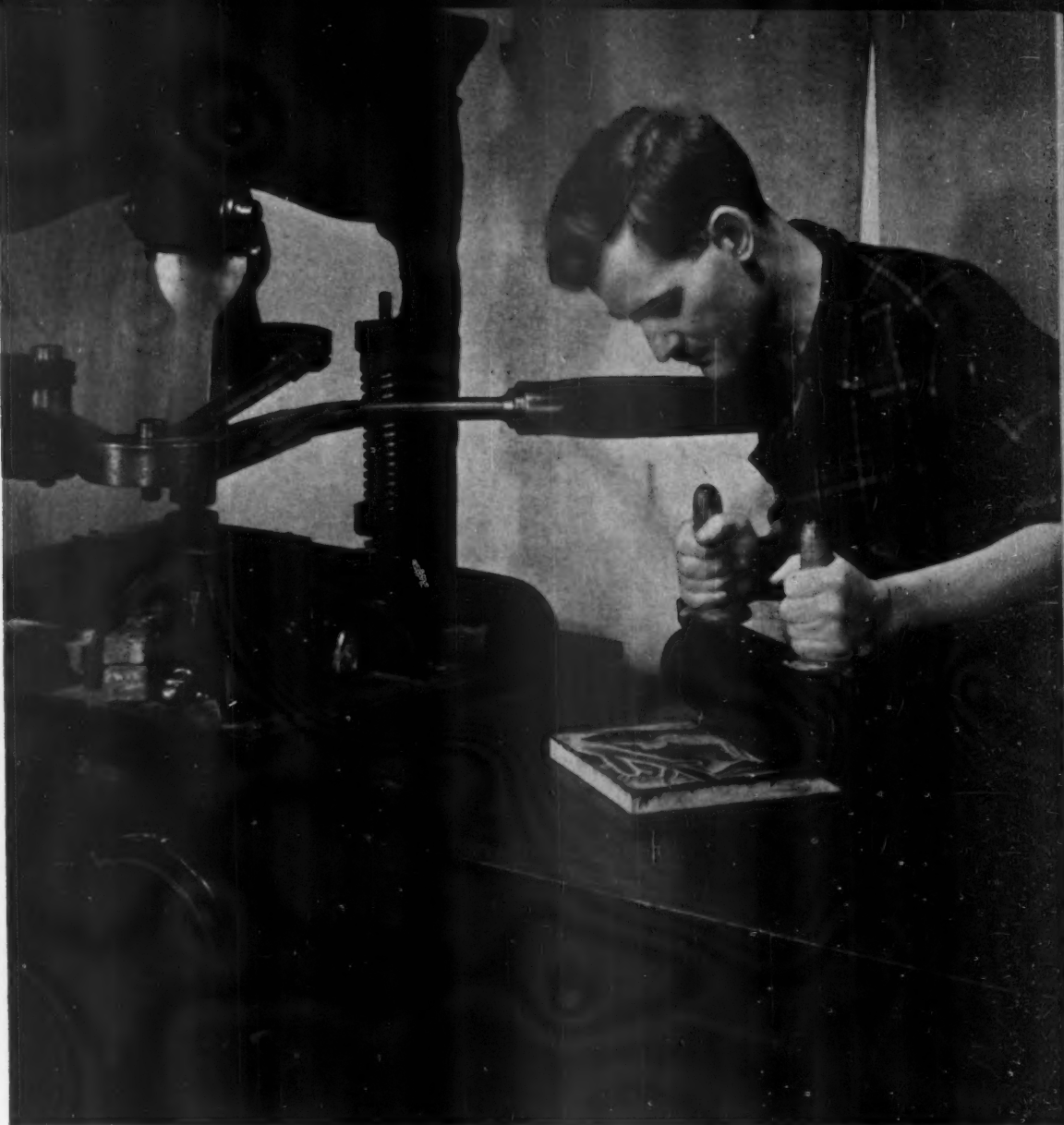
A. J. G. A Book Auction

To be held in the Grill of
the Barbour Restaurant
1 West 52nd Street,
New York City

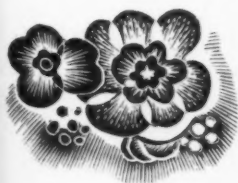
Tuesday Evening,
October 22nd,
1935

American Artist

Paul
Landacre's
third
article
on
WOOD
ENGRAVING
&
PRINTING



Serisawa Photo



The ink for hand printing should be a stiff, heavy-bodied variety such as lithographers' ink, preferably with little or no dryer in it, the ink drying by absorption. My own ink is Woodcut Black purchased from the International Printing Ink Company. The non-drying quality is something of a personal preference. It allows the ink to be removed from the block with ease, even after standing for weeks while engraving; and of course the ink does not harden on the roller or the ink slab. This is an advantage while pulling trial proofs or printing a few prints on successive days—obviating the necessity of continually washing up. The function of the drying ingredient in inks is principally to prevent offsetting in fast printing. The stiff or heavy-bodied quality, however, is necessary in printing large areas of black in conjunction with fine, delicate lines. The amount of thin ink adequate to print the delicate areas usually is not sufficient to cover the big flat areas, and if enough thin ink is added to cover the solids the delicate lines may fill up. So the stiffer the ink the better, though it takes hand-rolling and much pressure to use it.

Many varieties of paper may be used but a soft *wove* sheet with little sizing is best. Since wood engravings are printed by the relief method the wire

marks in a *laid* sheet may show in the prints, though much depends on the individual print. A white paper gives more brilliance but an ivory or cream-toned paper may be desired for warmth or softness. A soft-textured or thin paper may sometimes be printed dry, but with an all-rag, handmade stock the best results are obtained by printing wet; that is, the sheets are slightly moistened by sponging or pressing between moist blotters before printing. The right degree of dampness for different papers is another thing that has to be determined by experiment.

In inking the block it is best to use an engraver's proof roller with a firm consistency, and large enough to roll across the block without lapping the block mark on the roller. A sheet of plate glass makes a good ink slab. The ink should be thoroughly rolled out each time the roller is pressed across the block, and of course after each impression. Four to six rollings across the block for each impression will give a thin but even coating of ink. After laying the printing sheet on the inked block, an impression may be taken by the rather primitive method of rubbing the back of the sheet with a bookbinder's bone folder which has been ground on the end to a chisel shape. Or an old letter-copying press may be used if type-high bearers are placed around the block—to insure even pressure—with several sheets of newsprint placed over the printing sheet to act as a printing blanket.

(Continued on page 23)



YESTERDAY + WOOD ENGRAVING BY PAUL LANDACRE

Reproduced at exact size

WOOD ENGRAVING

(Continued from page 21)

I print my engravings on an old Washington Hand Press, using a silk tympan and a printing blanket made especially for hand presses. This method is, for certain types of engraving, undoubtedly superior even to modern power presses which have more advantage in speed. The advantage of the hand press lies in the great pressure which may be sustained and the amount of pressure being felt in the pull of the lever. Of course much of the procedure in printed wood engravings is the same as the method of printing type, about which many books have been written.

After pulling trial proofs the block does not need to be cleaned with gasoline (this, of course, will color the white portions and obscure the contrast of dark and light) but the excess ink should be printed off on newsprint to prevent a false impression of the lines in subsequent proofs. Not until the engraving is completed should it be cleaned thoroughly down to the wood. Since the block is absorbent the quantity of ink deposited in the finer lines during each cleaning may eventually prevent their printing sharp, unless some of the excess gasoline and ink is absorbed by printing the block with several sheets of newsprint immediately after each cleaning—while the ink is still in solution. The block should then stand on edge until the gasoline has evaporated—before the printing of the edition begins.

It has been my intention in writing these articles to give, from my own experience, an incentive and guide to potential engravers rather than try to offer a formula. There is, as suggested, plenty of room for experiment and improvement in the art of wood engraving. The possibilities of wood engraving—when it has been used as a sensitive medium of expression and not simply a function in the duplication of design—have never been exhausted by anyone.

My own study of wood engraving, which started about thirteen years ago, was conducted almost entirely by trial and error as my only formal art education consisted of some intermittent classes in life drawing. At that time much less wood engraving was being done and there was no one in this vicinity to advise me. It was also difficult to find any books on the subject, which necessitated my digging it out for myself. I have engraved about one hundred and fifty blocks for my own signed editions, also about three hundred others for illustrations, bookplates, commercial designs and so on.

Readers are referred to an article on Paul Landacre in the December 1938 *AMERICAN ARTIST* (then *Art Instruction*) written by Roi Partridge.

PALETTE DATA DESIRED

Palettes, past and present, an exhaustive record of the individual working methods of noted painters, is the title of a forthcoming work on this subject by Michael M. Engel. After four years of painstaking research in some of America's most noted libraries, the recorded palettes of the masters will become available to artists, art students and art lovers. In order to make this work more complete the author is very desirous of receiving additional information from contemporary painters, the families of deceased artists, art librarians and other persons interested in this subject.

Those having information about palettes of noted artists are asked to communicate with Michael M. Engel, 470 West 34th Street, New York. Please do not send original manuscripts or other original material as photographs will be made at the expense of the author, if he deems the material of sufficient interest for inclusion.



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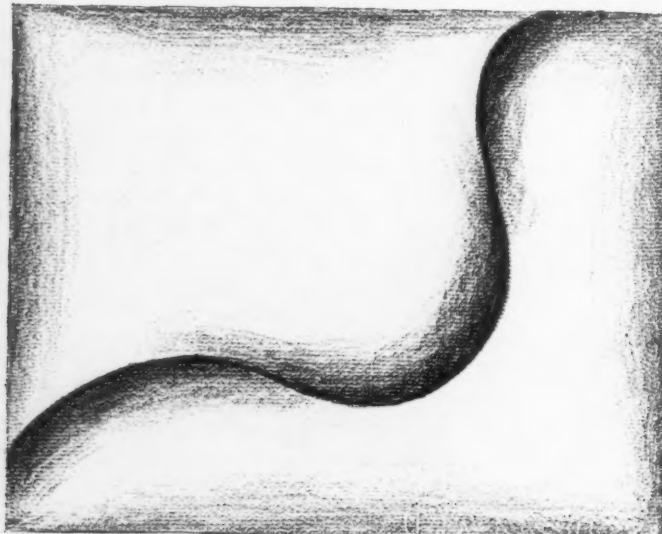
Conducted by
Ernest Hamlin Baker

This month

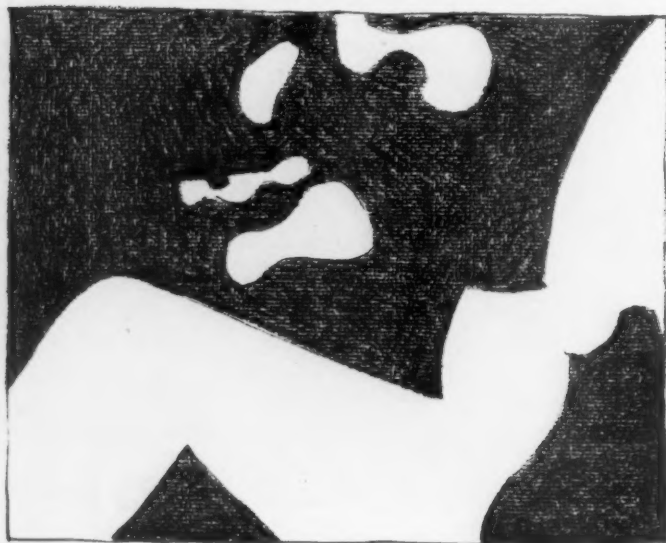
"Still Life with Bunch of Flowers"

by Cezanne

French School 1839-1906



1



2

PLATE 1. Here I have shown what I feel to be the approximate axis of this composition. It represents a compromise between the line of demarcation separating the dark and the light areas, and a line that follows, roughly, the core of the picture's movement. It might easily be described as a double Hogarth "line of beauty." It is interesting to note its diagonal derivation. It comprises the composition's vertebrae, upon which have been built strong bones and curving flesh. It is interesting to note the relationship between the two areas it creates.

PLATE 2. Here I have arbitrarily reduced the composition to black and white pattern. Notice how the picture simplifies itself into a large dark area, relieved by smaller spottings of white, and a large light area, relieved by spottings of dark. It is also interesting to consider how top-heavy the effect might have been had a lesser man than Cézanne placed so large a dark mass over a light one. It seems to me that top-heaviness is prevented by the up-thrust of the tablecloth at the left and the up and leftward thrust of the flowers and vase. Interesting too is the abstract arrangement of light and dark shown by this plate.

PLATE 3. It is interesting to see the extent to which this composition reveals straight lines, also the design-beauty of their relationship. Notice also the large, dominating triangular shape and its supporting rhythms formed by the up-sweeping line of the tablecloth at the far left, the up and inward lean of the chair-back at the extreme right, and the smaller repetitive triangles attached to its right and left bases. Notice the relieving foil and the anchoring effect of the smaller but all important horizontals and verticals shown in this plate. Lastly, notice the parallelism or near parallelism of several of these constructional lines. This plate could be said to be related to the composition's bony structure.

PLATE 4. If the preceding plate had to do with the composition's bony structure, certainly this could be said to be related to its fleshy structure. Even as bones are stern and flesh is lyrical, so this isolation of the main curves of the composition reveals a sort of linear poetry in contrast with the prose-like austerity of the line arrangement of Plate 3. It seems to me that this plate particularly illustrates the principle of controlled abandon which usually manifests itself in sound, creative acts. In spite of their swirl and "go"—all the lines are "contained"—every thrust is turned back so that it stays within the frame and likewise retains its relationship to the composition's main simple movement—variety in unity.

PLATE 5. Here I have tried to show the unity and singleness of movement that characterize this composition. At first blush it might be regarded as bordering on wishful interpretation. But carefully study will, I believe, show that it is essentially truthful. In any case I hope that it will, at the very least, be stimulating. In it I have tried to express a pictorial metaphor, by stating the composition's movement and directional thrusts in terms of symbols that have more familiar connotations. To me it revealed itself as a surprising and thrilling example of form-relationship and tremendously on the move.

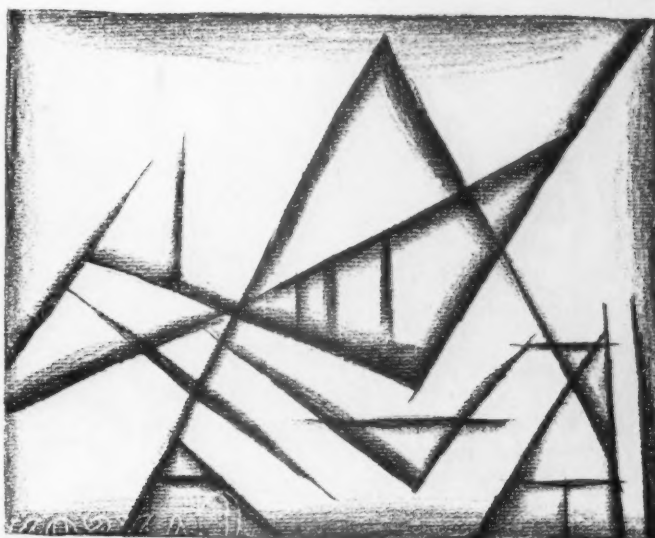
I realize that Cezanne's intentions with respect to form were so unique and original that all of the relationships here shown may have been no more than semi-conscious bi-products of some far-profounder form and color endeavor. But, at least, the compositional happenings recorded in these plates do occur in this composition, and as such have genuinely provocative value.

This is the last installment of *The Old Master Clinic*, a feature which has been running in *AMERICAN ARTIST* for over a year. Judging from subscribers' comments these articles have been exceedingly useful; they have been the basis for much study and debate. One particularly enthusiastic reader wrote, "I'm seldom in entire agreement with Mr. Baker's analysis but he is always challenging; he starts controversy and invites new approaches to the understanding of our familiar masterpieces." That is just the reaction Mr. Baker has desired. He has said, "I should like the speculations to be thought of as provocative questions rather than conclusive answers which I do not pretend to give."

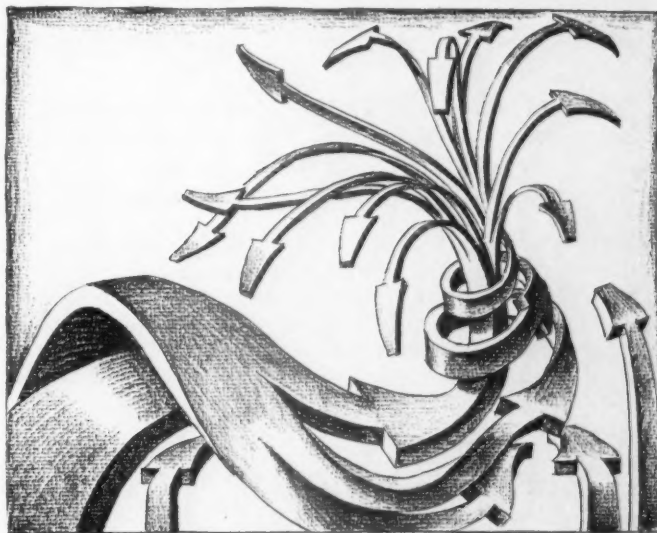
Mr. Baker is now so occupied with his creative work that we cannot expect him to give more of his time to *AMERICAN ARTIST*. But we have planned other features for 1942 which will bring new interests to our readers. These will be announced in the December number when a forecast of our entire editorial program will be made.

Readers who would like to follow Mr. Baker's work will find his drawings regularly on covers of *Time*. His penetrating character studies and his striking designs have added vitality to that very vital news weekly.

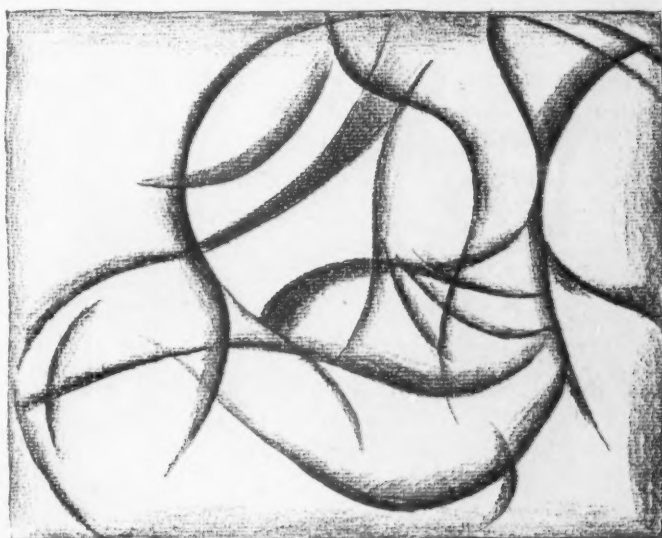
In the January 1940 issue of *AMERICAN ARTIST* Baker turned his analytical powers upon his own



3



4



5

work, revealing his creative processes in the painting of his Wakefield, R. I., Postoffice mural.

The Designer's CAMERA

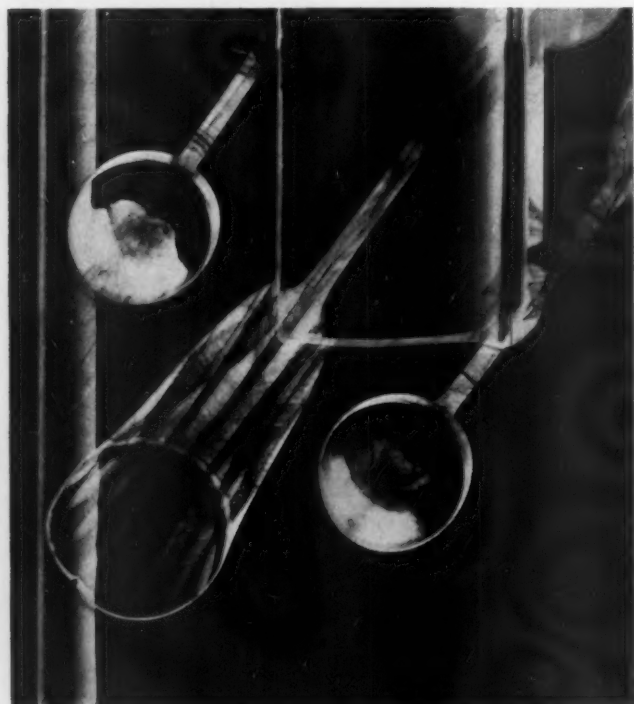
BY W. M. WESTERVELT

Art Director for J. C. Bull, Inc.

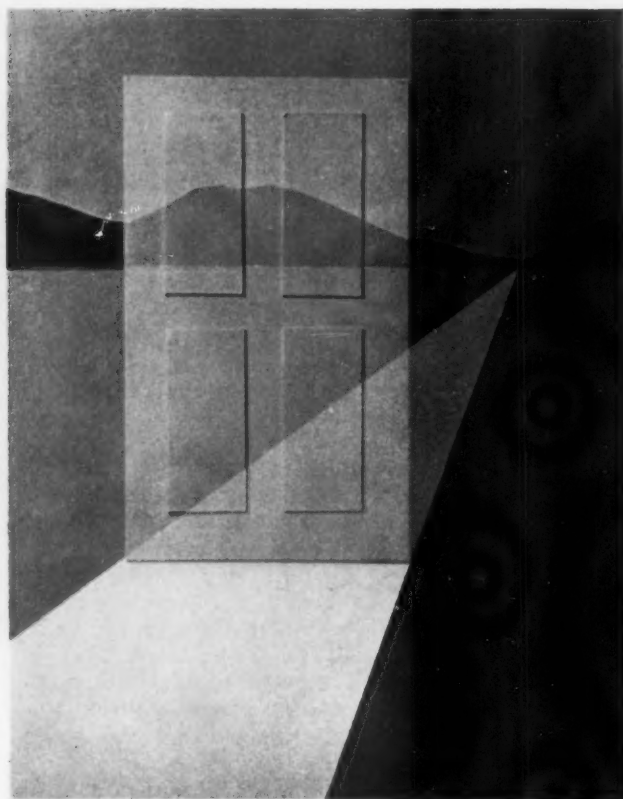
*Instructor Advertising Design and Photography
at Cooper Union, New York*

*Third in a series of articles demonstrating the
use of the camera as a tool to supplement the
artist's brush*

Whether he works with recognizable objects or abstract forms, the designer has an unlimited field of discovery before him if he will add a spotlight and a small view camera to his equipment. Through experiments with these he becomes better acquainted with the structural and decorative value of shadows and with the possibilities in reducing round forms to flat patterns. Having organized his space through a finder



Shadowgraphs produce white shadows. Glass objects placed directly on sensitive paper—short exposure to spotlight, developed as a print (see diagram)

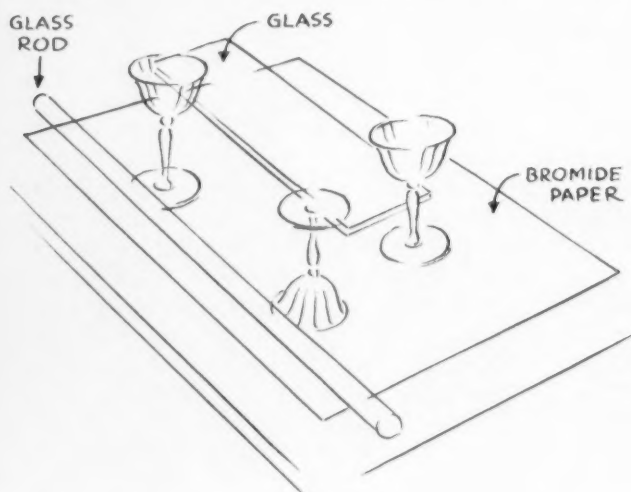


Door of darkness. Double exposure. Set-up of cardboard—upper units removed for second exposure

in the proportion of his finished area, he enjoys the privilege of making a permanent record of the arrangement.

Following his habit of design and applying the device of double exposure, it is interesting to learn that the camera can produce effects of transparency and the penetration of planes. By determining the exposure required for the background material, and superimposing lighter objects for but a portion of that time, transparent phantoms are obtained.

At Cooper Union a photographic laboratory has been added to the course in Advertising Design, not with the idea of producing commercial photographers, but with the conviction that the designer will acquire a working knowledge of a most valuable tool. It permits an extension of his experiments in three-dimen-



The diagram shows the position of material on sensitive paper. The spotlight would be in the position of the observer



The function of a bit is to pass through wood—creating round hole. Double exposure tells the story

sional design, directly applicable to his advertising illustrations, and acquaints him with some of the limitations of the equipment, which will be helpful in later demands upon the practicing photographer.

Searching for design with the camera may be quite mysterious to a skilled photo-technician, but to the designer it offers endless possibilities which, when applied to his advertising problems, produce skilled pattern in photographic illustration.

Equally important is the application of design in color photography where, too often, color as a substitute for pattern is mistakenly expected to carry the interest.

Shadowgraphs yield surprising results. They are made by placing arrangements of textural or transparent objects directly upon the sensitive paper, exposing briefly to a focused light, and developing the resulting white shadows.

Reflections, refraction from surface patterns, and varying densities of material combine in unpredictable results, which quite properly take this experiment into the rather extravagant field of discovery.

A 250-Watt baby spotlight is suggested as it produces sharp shadows. A simple 4 x 5 view camera is large enough for comfortable inspection of the image on the ground glass.

The finder may be a cut-out cardboard with an opening in scale with the finished print, or it may be drawn directly on the ground glass with a wax pencil. If several schemes are photographed through the same opening it makes for simple procedure in the enlarging room, as all will be in one focus.

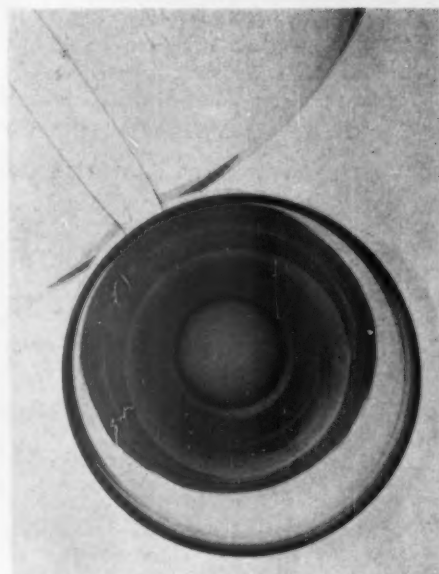
Looking directly down upon a glass produced a floating circle. Two glasses on their sides support the round form by attaching it to the marginal lines



A book yields a fast swash which is slowed down by a number of directly opposed lines



Penetrating planes. Planned for intrusions. Parts removed between first and second exposures produced transparency



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THERE WERE PICTURE BUYERS

(Continued from page 13)

course at that time, as in all other periods of art, a certain few fared better than their brethren; but on the whole, for some years previous to, and then beginning shortly after the Civil War, the condition of the contemporary American artist was indeed a favourable one.

We had worthy painters in those times, judged even by present-day standards, men whose fidelity to nature was unquestioned; men who, having decided what they wanted to do, set about doing it with all the skill and all the craftsmanship at their command, with results that are the basis of inspiration to many painters today. And we are indebted to them also for leaving behind them a comprehensive, interesting and entertaining record of the world about them, a record that helps to make historical research much less boring, much more colorful than it otherwise would be.


I have in mind a group of artists who fared very well in the society of which they were an integral part, but I shall mention just a few. For instance, there were F. E. Church, Thomas Cole, Thomas Doughty, Jasper Cropsey, John Kensett, Eastman Johnson, Albert Bierstadt, as well as many others, who were looked upon with great favor, and the sale of whose pictures afforded them an ample living.

Now let us consider how this "ample living" was made. We'll take the "high spots" first, and I advise you artists to hold on to your seats, for I am going to quote some rather astonishing figures!

Somewhere in the 'Sixties', a collector, Judge Hilton, paid Bierstadt \$7,000 for a painting, 36" x 30"; another collector, James McHenry, paid \$25,000 for one of Bierstadt's Rocky Mountain subjects; and still another, a Mr. Kennard, bought a Bierstadt for the very trifling sum of \$35,000!

F. E. Church, Cropsey, Kensett and others were never taken by surprise when their pictures sold anywhere from \$1,500 up, and I have never read or heard that these boys ever refunded to their clients any part of the purchase price because they thought they were being over-paid for their pictures!

And going back still further, we find that in 1859 as much as \$3,000 was paid for single pictures by contemporaries. In 1867 the painter



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THERE WERE PICTURE BUYERS

(Continued from page 29)

Regis Gignoux, teacher of George Inness, received as high as \$5,000.

I don't want to give the impression that these high prices were customary; they weren't, but they were more frequent than one would think. It was, however, no trick at all for a large number of painters to sell their pictures anywhere from \$500 to \$1,500, and even when sold at auction good prices for the work of living men were generally obtained.

And in this connection I want to call your attention to a rather interesting auction that took place in 1876. One of the early collectors, John Taylor Johnston, of New York, one of the founders of the Metropolitan Museum, had, over a period of years, formed a large collection by both American and European artists. Mr. Johnston decided to sell his collection at auction. In it 52 American artists were represented, and 108 foreign artists.

At this sale a picture by Eastman Johnson brought \$2,375, and another, \$1,000. One by Washington Allston sold for \$3,900. A Thomas Cole brought \$3,100; and a painting by Winslow Homer, "Prisoners at the Front," now in the Metropolitan Museum, sold for \$1,800; and one by F. E. Church, "Niagara Falls," \$12,500. Prices of \$500, \$750, and \$1,000 were frequent.

The pictures by the American artists brought a total of \$56,000. The Europeans did better, as I suppose was to be expected, but in many instances, the better-known foreigners did not equal the prices brought by the Americans. This sale realised \$332,719. Yes, ladies and gentlemen, there *were* picture buyers in those days!

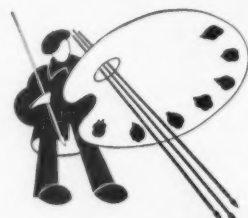
It appears, too, that it was not an unusual thing for an artist to have an auction sale of his own pictures. One of these sales occurred in 1868 when Asher B. Durand sold a collection of 100 of his pictures which included a large number of studies, for a total of approximately \$12,000.

In 1856 Cropsey wanted to go to Europe so he held an auction sale that netted him over \$8,000. Other artists did the same thing with satisfactory results.

And in 1873 the executors of the estate of John F. Kensett, one of the best of the artists, held a sale of his pictures numbering something over 500. Many of these

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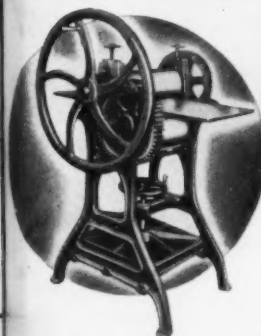
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THERE WERE PICTURE BUYERS

(Continued from page 30)

were small, many were *very* small in size, and the total realized was \$124,000. In this sale a purchaser had to add the price of the frame to that of the picture. All frames were priced in the catalogue.

Another interesting thing is that some of these painters sent pictures to the Royal Academy. That in itself was not surprising, but what was surprising was their reception by the critics who apparently considered these men as artists, not barbarians — that idea came later!

Now this quite pleasant patronage of American art continued more or less into the late 'Eighties' or thereabouts, after which began a tapering off, due in part, I presume, to the rise in this country of the Barbizon and Modern Dutch Schools. Less and less attention was given to the Americans. And to illustrate the general condition of American art in the early 'Nineties,' let me cite the experience of my uncle William Macbeth. William Macbeth's first job was in the employ of Frederick Keppel. Keppel dealt in fine prints, and Mr. Macbeth grew up in this business.

All the while, however, he followed American painting, visiting the few exhibitions held here and there, also the artists' studios and many of the now famous artists were his intimate friends.

Having served as Keppel's partner for many years, he decided that the time was about ripe for someone to open a gallery devoted exclusively to the exhibition and sale of American paintings. He would be that one. However, before definitely deciding on this venture, he consulted many of his former clients seeking advice. The sum total of this advice was emphatically against the undertaking, and one of his best friends warned him that if he opened such a gallery, he would be virtually committing suicide. American art? There is no American art!

Well, he did open his gallery, and he was not driven to suicide, either physically or financially. He steadfastly followed his faith because he believed in the American artists, and in the future of American art. He had vision, and, happily, he lived long after this vision was realized. He opened his gallery in April, 1892. The first few years were disheartening. So bad were they that he told me once that he had to pawn some personal possessions to raise a little money. Dark

(Continued on page 34)

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RUXTON CATALOG

Among the interesting items reaching our desk this month is a catalog from Ruxton Products, Inc., Cincinnati, Ohio. Watercolors, poster colors, linseed oil, canvas, inks, etc. are available. You can have a copy of the catalog by writing the company direct.

MIXING TRAY

A well-known artist invented the Allman Color Mixing Tray after several months of study because he could not find a practical one. A folder from the Favor, Ruhl Company, 425 So. Wabash St., Chicago, describes it as made of unbreakable tin plate with a mixing surface finished with two coats of white enamel. There are twelve color areas, eight large and four small, and each holds a fourth to two-thirds of a tube of paint. The price is low. Write Favor, Ruhl for further information.

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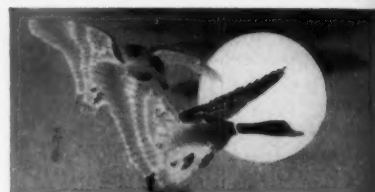
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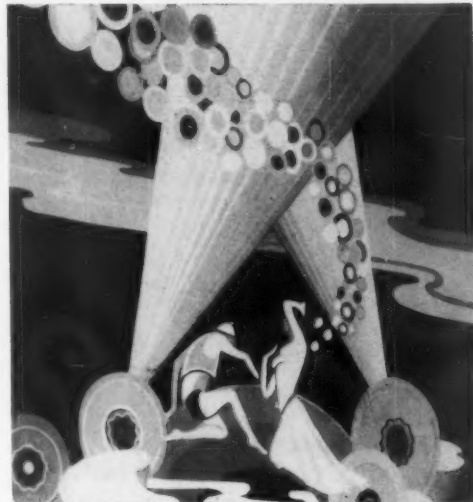
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(Continued on page 34)



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THERE WERE PICTURE BUYERS

(Continued from page 31)

clouds obscured the light which was to shine again on American art, and several times he was forced to the awful thought that he would have to close shop.

One day a man came into the gallery to look around. He owned some Old Masters and other Europeans, but wanted to see what the American painters were up to. After looking them over very critically, and with a good deal of condescension as though not the proper thing to do, he asked to have one picture sent to him on approval, a landscape, priced at \$450. In a week's time the painting was returned with the observation that while it was good, and attractive, \$450 was altogether too much to pay for an American painting! And still the clouds hung dark and low!

That picture was later sold to George A. Hearn, and for years has been one of the most notable American pictures in the Metropolitan Museum,—Homer Martin's "Harp of the Winds"!

There was one collector, however, during this trying period who went about quietly buying pictures, and American art received another boost when Thomas B. Clark sold his collection in 1899. He had 372 pictures by 167 American artists, including 39 Innesses, 31 Winslow Homers, 7 Homer Martins. The sale brought \$234,380, and thus American art entered into a "Revived Popularisation," which lasted a fairly long time. It was depressed again during the World War, revived, then depressed, and now it would appear from the many unmistakable signs about us that "The Recent Popularisation of American Art" is still another "Revival." Long may it last!

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I make my very first sketches in an
 unruled notebook bound in stiff cov-
 ers, about 9x11. In that way I get
 the feel of a book. I rule the page di-
 mensions on the notebook pages and
 work inside them: size and propor-
 tion of page influence the design of
 the illustrations. The first drawings
 are done in the same color the pro-
 duction man plans for the book, even
 though the finals have to be rendered
 in red or black to meet reproduction
 requirements.

My drawings are done with #1 and
 #2 sable brushes—the brushes must
 point up nicely. The medium is tem-
 pera. Opaque color gives a solid line
 and has a better consistency for line
 work. Even for the black I prefer
 tempera.

When I have a sketch that seems
 good enough to develop, I lay tracing
 paper over it and make refinements—
 both in composition and drawing.
 Then I lay another sheet over this
 and continue to work up details and
 drawing. Frequently I spend a great
 deal of time redrawing in this man-
 ner—heads, hands, and drapery folds
 until they seem satisfactory. Some-
 times a few drawings from drapery
 or hands that I pose in a mirror are
 made before the acceptable stage is
 reached. As for trees and other sub-
 ject matter I draw on a file of
 sketches, made previously outdoors, of
 stone walls, stumps, trees, woodpiles,
 landscape, houses and animals. Many
 types of foliage and trees are pure
 fabrication, and these require only
 imagination. Details that are good
 are checked with pencil and saved for
 use in the final drawing.

The finals are made on tracing pa-
 per, and immediately mounted on
 heavy board with rubber cement.
 Shrinkage does not occur in such a
 short time. All the heads, and details
 of illustration are now brought to-
 gether and redrawn on a single sheet
 —the final drawing. Even at this
 stage it is possible to further improve
 the drawing.

In two-color illustrations, after the
 first color drawing has been completed
 and mounted, a sheet of tracing paper
 is laid over it, and the second color
 drawn in perfect registry. This too is
 mounted on board. In this case, reg-
 istry marks should be made on edges
 of drawings for the reference of the
 engraver.

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 large as they are to be reproduced.
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 of the line work; and loses the charm
 of a brush-drawn line.

Interest can be added to drawings
 by use of a pattern in clothing or
 patches of different material. Fre-
 quently, too, this may help delineate
 form, as on the knee, where the ma-
 terial bends around the joint. In
 folds, or hanging drapery, a pattern
 running through the material points
 up feeling for form and dimension.



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